

PLENTY OF THRILLS IN LADY MACKENZIE'S AFRICAN HUNT FILMS

Charging Lions, Ferocious Buffaloes and Narrow Escapes Shown on Screen.

Most of the thrills of big game hunting in Africa, minus the dangers and discomforts, are to be found at the Lyceum Theatre, where Lady Mackenzie is showing her remarkable motion pictures of wild life in British East Africa.

Charging lions, ferocious buffaloes and elephants, the kaleidoscopic panoramas of the water-holes, the dances and domestic life of savage tribes, crowd the films which she has brought back from the most notable hunting trip ever undertaken by a woman.

In one picture of a lion hunt the lion suddenly breaks cover and charges straight at Lady Mackenzie, who saves her life by a sudden swerve and a quick shot.

Less exciting but quite as interesting are the pictures taken on the plains and at the water-holes of the assorted and variegated game of Africa. There are the brilliant zebras, who "take" excellent photographs and apparently love posing for the checkerboard giraffes, the lively baboons, the wonderful procession of "wild cattle"—tiny antelopes, spear-horned oxen, cow-like wildebeests, their cousins the hartebeests, hunting buffaloes. There are wild dogs and pigs, jackals, hyenas and bleated, loathsome vultures.

Lady Mackenzie has obtained some unusually good pictures of the big eared African elephants, which differ markedly in appearance and disposition from the Indian breed, and which R. J. Cunningham and other experienced hunters call the wickedest beasts on the Dark Continent.

Because she was the first white woman they had ever seen, the native tribes took a more than friendly interest in the movie huntress. Village belles, shaven and wearing enormous necklaces, with warriors very proud of their four-foot-tall bonnets of ostrich feathers, dance solemnly across the films in what is evidently the original ancestor of the turkey trot and the grizzly bear. Village life, and also the tent life of the huge safari of natives and white hunters, whom Lady Mackenzie took with her, are realistically presented.

KLEIN LEFT MILLION TO WIDOW AND SONS; WILL IS FILED HERE

Fortune Practically All Made From Plays, Which Still Pay Royalties.

Charles Klein, the playwright, who perished on the Lusitania, left his fortune, with the exception of \$6,000, to his widow and two sons. The estate is said to be worth in the neighborhood of \$1,000,000.

A codicil provides that \$30,000 shall be given to Philip Klein, the older son, and that the younger son, John Victor Klein, shall receive \$20,000 in trust, the principal to be paid to him when he shall become twenty-five years of age.

The remainder of the estate, with the exception of \$1,000 bequeathed to Manuel Klein and \$5,000 bequeathed to Herman Klein, brother, goes to the widow, Mrs. Lillian Klein. In the will itself the children were

each given one-quarter of the estate and the widow one-half. The will was executed April 16, 1914, and the codicil Feb. 20, 1914. Mrs. Klein is made executrix and Philip is named as executor.

C. B. DILLINGHAM NEW HIPPODROME MANAGER

Shubert's Quit and New Director Will Produce Big Spectacles.

Charles B. Dillingham, proprietor of the Globe Theatre and producer and owner of "Chin Chin," has leased the New York Hippodrome and will revive its original policy—that of showing gigantic spectacular plays. In September he will stage there a big patriotic production called "All America," in which hundreds of people and many horses will be utilized.

Other spectacles, built along the same extensive lines, will follow. The Shubert-Anderson Company will give up the house next Saturday night, and Mr. Dillingham will immediately take charge. The auditorium is to be thoroughly overhauled and redecorated before fall. The new lessee has not chosen any of his house staff. He is not ready to say who will write and compose "All America."

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